JOAN OF ARC
IN THE MODERN IMAGINATION

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GRADUATE STUDENTS IN THE MA PROGRAM IN MUSEUM PROFESSIONS
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Introduction

Joan of Arc is one of the most celebrated female historical figures in modern times. A symbol of courage, patriotism, faith, and female heroism, her appeal has transcended both geographic boundaries and time limitations. In the fifteenth century, this young girl in rural France followed her calling by leading the army of the crown prince to defeat the English, thereby putting Charles VII on the throne. Later, captured and tried, Joan was burned alive at the stake when she was only nineteen years old. Yet, in spite of her heroism, she remained relatively unnoticed, until the nineteenth century, when Joan became the subject of an enormous body of historical studies and literary works. She also became an icon in the visual arts, theater, cinema, and pop culture; a symbol for numerous political movements; and an inspiration to children, women and soldiers.

*Joan of Arc in the Modern Imagination* focuses on some of the abundant and diverse representations of this universal heroine and saint from the nineteenth century to our present day. The exhibition, comprising five sections, covers the story of Joan's life, her iconography, her representation in literature, theater and film, her occurrence in pop culture, and finally her legacy. Exhibition items are drawn from Seton Hall University, and from the collection of Bryn Mawr College, supplemented with loans from other holdings, including those of The American Numismatic Society, Columbia University, Daesh Museum of Art, New York Historical Society, Posteritati Movie Posters, Newark Public Library, and from the private collections of Dr. Daniel Leab, the Reverend Walter DeBold, and David and Constance Yates.

Loaned by Dr. Daniel Leab
Joan of Arc (1412-1431)

In modern times she is known as Joan of Arc or Jeanne d'Arc, but during her life she was called Jeannette or Jeanne, and the name she herself used was Jehanne la Pucelle (Joan the Maid). She lived in the fifteenth century, during the later years of the Hundred Years War, when England, in alliance with Burgundy occupied most of what is now modern France. After hearing the voices of Saints Catherine, Margaret, and Michael, Joan took an oath of chastity and faithfully followed her vocation. At age seventeen, she led the French army of the crown prince Charles VII to several victories against the English, which brought him to the throne. She was then captured, tried and convicted of heresy by an English-controlled church. Joan was only nineteen years old when she was burned at the stake. Twenty-four years later, she was proclaimed innocent in a rehabilitation trial. Finally, in the twentieth century, the Vatican declared her a saint.

Selected objects:
- *Le Procès de Condamnation de Jeanne d'Arc* (The Prosecution of Joan of Arc)
  Facsimile reproduction of the original manuscript on vellum, preserved in the Library of the Assemblée Nationale.
  Introduction by Jean Marchand
  Loaned by the Special Collections Department, Bryn Mawr College Library

- *Letter from Joan to the citizens of Riom, November 9, 1429.*
  Archives Municipales de Riom
  From a facsimile published in: Daniel Jacomet,
  *Jehanne d'Arc: Quarante-cinq documents Originaux et Iconographiques* 
  Paris: Librairie Floury, 1933
  Loaned by the Special Collections Department, Bryn Mawr College Library

- *Félix Dupanloup Eulogy of Joan of Arc, delivered by the Bishop of Orléans, May 8, 1855* 
  *Panégyrique de Jeanne d'Arc : prononcé par Mgr. l'Évêque d'Orléans, dans la cathédrale de Saint-Croix, le 8 mai 1855* 
  Orléans: Gatineau : Paris: Lecoffre, [1855]
  Loaned by the Special Collections Department, Bryn Mawr College Library

- *Stephen Coubé “The Heart of Joan of Arc” Eulogy delivered in the Cathedral of Orléans, May 8, 1908* 
  *Le Cœur de Jeanne d'Arc: Panégyrique Prononcé dans la Cathédrale d'Orléans, Le 8 Mai 1908* 
  Loaned by the Special Collections Department, Bryn Mawr College Library

Iconography of Joan of Arc

Since there are no visual or written records of Joan of Arc's appearance, artists were free to use their imagination when portraying this medieval heroine. Yet, whether they represented her as a shepherdess listening to the voices of saints, as a soldier in armor carrying a sword and banner, or as a martyr burning at the stake, they always made her beautiful by the standards of feminine beauty of the time.

During the centuries that followed her death, a small number of portraits and sculptures of Joan of Arc were made, but by the middle of the nineteenth century, as her popularity soared, many artists chose Joan as their subject. Notable among nineteenth-century works were sculptures by Princess Marie d'Orléans (in the exhibition) and Emmanuel Frémiet (copies in Paris, Philadelphia, and New Orleans), and paintings by Jean-Dominique Ingres (Paris, Louvre) and Jules Bastien Lepage (New York, Metropolitan Museum of Art). Numerous illustrated books featuring Joan of Arc were published, such as the famous children's book by Louis-Maurice Boutet de Monvel, also in the exhibition. Soon after her beatification in 1909 and canonization in 1920, interest in Joan burgeoned everywhere. Images of Joan as a saint or patriot were in high demand. Large numbers of medals commemorating her were issued, public statues were set up in numerous cities including New York City, Philadelphia and New Orleans. Even patriotic posters with Joan's image appeared in America during World War I, encouraging people to buy war savings stamps and bonds.

Selected objects:
- Haskell Coffin
  American, 1878-1941
  *Joan of Arc Saved France. Women of America Save Your Country.*

- *Buy War Savings Stamps* 
  War Poster 
  1918 
  30 inches x 20 inches 
  Loaned by Dr. Daniel Leab, Seton Hall University

- Anna Vaughan Hyatt Huntington
  American, 1876-1973

- *Joan of Arc on Horseback* 
  1915

- *Photograph of Bronze Statue* 
  Riverside Park, New York City 
  Photo by Fen Dow Chu

- Tiffany & Co
  *Dedication of Joan of Arc Park* 
  1919, Gold 
  2.1 inches x 3 inches 
  Loaned by The American Numismatic Society
Joan of Arc in Literature, Theater and Film

The nineteenth century marked a turning point in Joan of Arc’s history. She was declared a French heroine by Napoleon in 1803. Later, two French historians published books that resulted in the wide diffusion of her story. Jules Michelet popularized Joan by evoking her as the symbol of France in one volume of his books on the history of France in 1844, and Jules Quicherat presented the Maid’s accurate story by editing and publishing the records of her trial and rehabilitation in five volumes in 1841-1849.

Since that time, there has been a profusion of books, dramas, and films devoted to Joan of Arc. Most of them reflected the political and religious views of their authors. In literature, Mark Twain portrayed her as the quintessential democratic hero, while Anatole France depicted Joan as the puppet of political factions including the clergy. Other writers emphasized her purity in books that made Joan a role model for children, teenage girls and adults.

Many of the published literary works were adapted for the theater during the nineteenth and twentieth centuries. Some of the most influential of these dramas were by Friederich Schiller, who portrayed Joan as a romantic heroine, and George Bernard Shaw, who made her a heroine struggling against both church and state.

Numerous films also brought the story of Joan of Arc to audiences worldwide. A classic by Carl Dreyer, focused on her suffering as a martyr during her trial, while in a film of Robert Bresson, Joan was unswayable in her convictions and faith achieving grace through her actions and will. Victor Fleming’s production portrayed her as a modest and self-effacing heroine, while Luc Besson in 1999 showed her as a teenage warrior, a cross-dresser and martyr saving France from the English.

Selected objects:
Jules Etienne Joseph Quicherat
Les deux procès de condamnation, les enquêtes et la sentence de réhabilitation de Jeanne d’Arc
Loaned by the Special Collections Center, Seton Hall University

J. B. De Franczyk
De Jeanne d’Arc
Volume I, II, III, and IV
Paris: Les Prés, 1886
Loaned by the Special Collections Department, Bryn Mawr College Library

Joan of Arc in Pop Culture

As Joan of Arc became a mythical and inspirational figure in many cultures, her celebrity also caused her to become an icon of popular culture. In France, she was, and still is, used to attract tourists to the towns and cities with which she was affiliated. Yearly Fêtes are organized to honor her. Posters, postcards, and pamphlets are created to commemorate and advertise these events. In Japan, she is featured in a series of comic books by Yoshikazu Yasuhiko, which recently were translated into English. Here in the United States, she is used to attract the female shopper. Her image has been used to sell numerous products including a line of canned beans. B&G Foods sell their Joan of Arc beans with the slogan “Joan of Arc was an amazing woman... We at Joan of Arc® like to think that we’re amazing too!”

Selected objects:
Dress-Up cards (Tableaux Vivants)
5½ inches x 3½ inches
Loaned by the Special Collections Department, Bryn Mawr College Library

Oxo Bouillon Cubes Advertising cards
Compagnie Liebig
4½ inches x 6 inches
Loaned by the Special Collections Department, Bryn Mawr College Library

Yoshikazu Yasuhiko
Joan
Volume 1-3
Loaned by the Special Collections Department, Bryn Mawr College Library

Ringling Bros.
Joan of Arc Colossal Spectacle
Poster
76½ inches x 50½ inches
Loaned by the New York Historical Society
The Legacy of Joan of Arc

Joan of Arc was not only immortalized in history, literature, drama, film and pop culture, but she has also become an inspirational symbol. The ideals she embodied—faith, vocation, courage, heroism, patriotism, and sacrifice—have resonated with many throughout the world. In France, her image was used by the government repeatedly: to restore national pride after the country's defeat by the Prussians in 1870, and to inspire troops and comfort the dying soldiers during the two world wars. Similarly, political parties appropriated Joan's image: she was claimed by opposing factions such as the Catholic-royalists and anti-clerical republicans during the nineteenth century, and more recently by the National Front Party as well as by its adversaries. Joan came to be the symbol of France for all parties and constituencies.

Joan of Arc was also linked to other social movements especially those with a feminist cause. The women's suffrage movement chose Joan as its symbol, and both its militant and moderate factions drew inspiration from her courage and self-sacrifice for a righteous cause. Suffragette leaders were described as Joan of Arc, for example, Mrs. E. Pankhurst in an article published in 1909. Another feminist, Miss Evans, dressed in armor and rode a white horse to lead a demonstration in Florida. Thomas Nast, the American cartoonist, showed his support for the temperance movement by portraying Joan as the symbol of the Women's Crusade bravely fighting the bottle of Rum. Until today, women that demonstrate the power of being fearless and courageous in defending what is right are described as Joan of Arc, such as Harriet Tubman who fought for the liberation of African-Americans from slavery, and more recently Julia Tymoshenko for her pivotal role in the Orange Revolution of 2005 in the Ukraine.

Timeline of Joan of Arc's Life

1412 (?) On the 6th of January, Joan is born at Domrémy to Jacques and Isabelle d'Arc. Her birth takes place towards the end of a prolonged truce in the Hundred Years' War, the struggle between England and French factions over the control of France. Despite the truce, sporadic warfare continues between the Burgundians, who support the English king, and the Armagnacs, who show allegiance to the legitimate French royal dynasty.

1424 (?) Joan hears “a voice from God to help me govern my conduct” while in her family's garden. This is the first of several visions in which she is told to offer her services to the dauphin, the legitimate crown prince of France.

1428 In July, Joan's home village of Domrémy is raided by Burgundian troops under Lord Vergy. The villagers take refuge in the nearby city of Neufchâtel.

1429 On the 6th of March, she is allowed to speak with the Dauphin Charles, who has the legitimacy of her visions examined by clergy. In late March, she gains the approval of the theologians. In May, Joan leads the dauphin's army to an important victory over the English at Orléans. She and the army escort Charles to the city of Rheims for his coronation on the 17th of July. As a reward for her service, Charles VII grants her noble status along with her family on the 29th of December.
Joan is captured at Compiegne on the 23rd of May and is handed over to the English; she is placed on trial in Rouen by a select group of pro-English clergymen, many of whom nevertheless have to be coerced into voting for a guilty verdict.

Her condemnation trial opens on the 9th of January. On the 24th of May at St. Ouen cemetery, she renounces her confession. Then on May 28/29, Joan is proclaimed a relapsed heretic and abandoned to secular authorities. On the morning of the 30th of May, she is burnt alive in Rouen.

The process of appealing her case begins in November after French forces enter Rouen.

On the 17th of November the formal appeal, known as the Rehabilitation or Nullification Trial begins.

Inquisitor Jean Bréhal and other Church officials overturn Joan’s conviction.

She is beatified after the typical lengthy delay.

Joan is officially canonized as a saint.

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A.N.E. and B.M.